HANDBOOK OF BALL-ROOM DANCING

HANDBOOK OF BALL-ROOM DANCING

BY PAYMASTER-COMMANDER A. M. CREE, R.N. WITH AN INTRODUCTION BY GEORGE GROSSMITH

ILLUSTRATED WITH DIAGRAMS

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INTRODUCTION

TO one having the instinct for and love of dancing, but lacking the opportunities of watching and learning the modern steps and styles, I can imagine no simpler self-instructor than Commander Cree's handbook.

If it be possible to learn a dance by printed description, then here is the possibility open to all.

For all ball-room purposes a beginner should be content to perfect him or herself in the main steps of each dance. There is only one actual step in the "Waltz," one in the "Polka," in the "One-Step," the "Fox-Trot," and, mark you, in the "Tango."

There is some excuse for Commander Cree's statement *re* the latter dance, that it is unsuitable as a drawing-room dance.

When the "Tango" was first introduced to the English public, it was shown as an exotic stage dance, bristling with 356 variations. "Tango" melodies flooded the music shops, the back covers containing nebulous diagrams and descriptions of the various movements quite impossible of understanding.

At the fashionable *thés dansants* of Paris and at most of the *plages*, the "Tango" is almost exclusively danced, and a very beautiful dance it is. But there the dancers content themselves by sticking almost exclusively to the "Corté."

In 1912–13, when the "Tango" first came among us, expositions were given on nearly every music-hall, with the result that a few self-styled experts were rushing up and down drawing-rooms, executing vigorous half-moons, scissors, and introduced mattchiche steps into

their gyrations, with the result that the dance was immediately voted "taboo."

There is not the slightest necessity for the "Tango" to be either immodest or ungraceful. These same criticisms apply to the "Fox-Trot," into which the "Tango Corté" together with what remains of the "Boston" have been freely introduced, thus rendering it to-day the most popular and widely danced of all the modern dances. But this too can easily be made, with the assistance of super-Jazz music, a vulgar romp; indeed, it was the introduction of the "Kitchen Lancers" which put to death the "Lancers" itself, in my opinion the most delightful and interesting of all square dances.

The dance craze came on the world very suddenly, but became so powerful, that even the tragic years 1914–18 failed to kill it. Beginning with the Paris restaurants and salons in 1911–12, it immediately migrated to London and New York.

Statesmen and generals stood unnoticed

in the corners of the great drawing-rooms, while their wives and daughters were being piloted round the centre of the room by gentlemen from Buenos Aires and Rio.

At Deauville in 1913 I was dancing at the Théâtre du Casino, Vernon and Irene Castle in the Casino itself, and Maurice and Florence Walton at Ciro's.

Later in the year the Castles were earning £1000 a week in New York. Then came the war and poor Vernon, best of brave and good-hearted fellows, took a trap-drum into the trenches and gave his brother officers dancing lessons behind the lines.

I am glad to see that Commander Cree holds a strong brief against the dancing partner. The existing custom in certain circles of dancing the entire evening with a man or woman (sometimes hired) who suits your steps to the exclusion of all other partners, is in my opinion not only ill-mannered but a confession of incompetence.

The Americans go to the opposite extreme and seldom finish a single dance with the same partner; to use their own expression they "steal."

A good male dancer, by proper control and guidance, should be able to make any woman adapt herself to his style, while a perfect woman dancer is she who submits herself to the man's guidance, be it good or bad. For this reason the great solo danseuse of the stage is very often an indifferent partner in the ball-room. She is accustomed to control her own actions, which may not coincide with the will of her partner.

Style and individuality are not the least important factors in successful ball-room dancing.

It is interesting to notice the changes during the last quarter of a century. Up to eighteen to twenty years ago, it was the worst possible form to reverse. Those who were guilty of what at one time was considered the height of vulgarity, were the

subject of a popular song, written by my father, entitled "See me reverse."

> "The hearts of all damsels I storm
> With my North-West-South Kensington form."

One waltzed furiously round the room until the lady pleaded "Do you mind if we rest awhile" (a rare request these days), when the couple fell giddy and panting into a rout seat.

Hostesses exhausted their energy trying to find dancing men, who were welcomed to their houses in that guise only.

Ladies danced then in trains. Those reckless of form carried them over their left arms, while Surburbia attached convenient loops. Later came tight skirts and slow "Bostons." Then divided skirts, the "Viennese Waltz," "Two-Step," "Teddy-Bear" and "Turkey-Trot," and now . . . . well, the situation may be summarized by the fact that even in Paris "La Danse" has become "Le Dansing."

GEORGE GROSSMITH.

AUTHOR'S PREFACE

THE object of this book is to provide a self-teacher in ball-room dancing for persons who, for various reasons, are unable or unwilling to attend classes of instruction or to have private lessons, but who yet are keen to learn to dance. I have met many such persons: some who feel they are too old to "make fools of themselves" learning, some who live in the depths of the country and cannot get to classes, others who are too busy, and others who cannot afford lessons. It has always seemed to me that there must be a very large number of such people and that, if self-teaching is possible, a book dealing with the subject would supply a much-needed want.

The idea of composing a self-teacher may be thought an ambitious project, and it is one that I do not think has ever been attempted

before. But I am convinced that self-teaching from a book is not only possible but quite easy of accomplishment, given two conditions, *i.e.*:

(1) The book to be on the right lines, simple to grasp and easy to remember.

(2) The pupil to be really keen to learn and prepared to take a certain amount of trouble over it.

I have done my best, by much self-experiment backed by long experience in dancing, to fulfil the first condition; and I trust to the pupil to fulfil the second.

I hope that this book will recruit many new devotees to the Goddess of Dancing and also be useful to dancers at large in attaining perfection in their art.

I shall be most glad to receive any communications from readers who may desire any further explanations. Any such communications can be addressed to me, care of the Publishers, and will be answered by me personally.

A. M. CREE.

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HANDBOOK OF BALL-ROOM DANCING

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SOME REASONS FOR LEARNING TO DANCE

DANCING has a strong appeal to the large majority of people, people of all countries, of all classes, and of all times. The appeal is to the emotions, and the strength of the appeal varies in different people according to their temperament. Women, perhaps, feel it the strongest; and there are phlegmatic people who do not feel it at all.

For the people to whom dancing has no appeal I have the deepest sympathy. They miss one of the greatest joys of life, a joy that does one real good.

There are, too, people who have no sense of rhythm, and to such unfortunates dancing must ever be as a sealed book. We can only hope that they have some other special faculty of enjoyment to make up in some way for their loss.

A perfect partner, a perfect band, a perfect tune and a perfect floor: what an appeal to one's sense of joy and happiness! Given such, one should feel they could dance for ever, more especially, perhaps, if it is a perfect Valse, as a Valse is the Queen of Dances and, in my opinion, always will be.

I am not denying that there *are* other factors that can add to the enjoyment of dancing! For instance, if the "perfect dancer" is *also* the "perfect girl" . . . There are more marriages made at dances than made in Heaven, of that I am assured; and no wonder, because your emotions are making a little heaven of the earth and all therein contained.

And outside the mere enjoyment o

dancing there are certain material aspects that make it good; it is very sociable and it is excellent exercise. One can keep very fit by going to a dance two or three times a week; and, as a means of mixing the sexes and keeping people sociable, a dance is, *par excellence*, ahead of all other forms of entertainment.

And why have I written the above remarks? Not at random, just to praise dancing. No; I have written them with a "Q.E.D." in front of me, and that "Q.E.D." is: Therefore it is desirable from all points of view to learn to dance.

GENERAL REMARKS

IN the present-day ball-room the programme will generally be found to consist almost entirely of Valses, One-Steps, and Fox-Trots; all these are what are called "Round Dances," danced holding your partner all the time. The Lancers, a figure dance, is occasionally put in the programme, but it is by no means popular with the present generation, and, when danced, usually takes the form of a violent romp—not as the inventor thereof intended! In America the Lame-Duck Valse is very largely danced in preference to the true Valse and it is a most graceful and easy movement and also preferable to the true Valse when the music is being played over-quickly.

These five dances—the Valse, Lame-Duck

Valse, One-Step, Fox-Trot and Lancers are therefore described and illustrated hereafter. Having once mastered these, no ball-room need be feared by the most diffident; and any new movements that become fashionable can easily be picked up by watching other couples if the movements happen to tickle your fancy.

The primary object of this book is to be an A.B.C. to beginners and teach the standard ball-room dances of to-day. For the benefit of those readers, however, who are not mere beginners, there are also included in this book a description of two varieties of the "Hesitation Valse" and, under the heading of "Latest Variety Steps," a description of the "Three-Step" (or "Straight Jazz") and allied movements, and of the "Tango Valse."

Like ladies' fashions each season has its "New Dances" thrust upon us; but mostly they are not really "new" at all, but are merely fancy names tacked to old steps mixed up in a special way. The Three-Step and Tango Valse are "new dances"

that are fashionable at this moment and likely to remain so for some time, and so should be learnt by the dancer who desires to be up-to-date. All other innovations of this season—the Spanish One-Step, Peace Walk, Tangle, etc., etc., are already dead; and the attempt to re-introduce the Tango has also failed. The actual Tango is a most unsuitable dance for a ball-room, complicated and halting—blocking the traffic, and never will be danced by the mass of dancers.

HINTS AND NOTES

THE first point to remember in all round dances is that the man is the leader, and sets the movements, which his partner *must* follow; he must *not* try to adapt himself to her. The lady, on the other hand, must *never* lead in any way; she must give herself up, body and soul (temporarily !), to her partner and be able to adapt herself to whatever his movements are.

The following hints and notes apply to all round dances described in this book.

Hold

The man holds the lady's right hand with his left hand and places his right hand behind her back. The lady places her left hand on the man's right shoulder.

As regards the arms while holding hands, the most graceful position is to hold them out (not stiffly) at an angle of about 30 degrees below the line of the shoulder; this allows them full play with the movements of the body. In a crowded room the arms can drop in a straight line to the body; or the elbows can be pressed to the side with the forearm straight up. The really objectionable dancer is he who holds the arms straight out from the shoulder: and he is often met.

The lady's hand should not be *clasped* (except for ulterior reasons to dancing!) but should be very lightly held, or, better still, lightly touched only. There is no necessity to hold it for steering reasons: the lady must respond to touch only.

The man's right hand is best placed just above the lady's waist towards her left side. No pressure should be used—the lightest touch only is necessary. I *have* danced with ladies who leant back on my right arm as if it were the arm of

a chair, but—well, they were *not* good dancers!

The lady's left hand should rest lightly on the man's shoulder: her left arm should *not* go right over his shoulder and her hand dangle down his back—as is sometimes seen.

The whole secret of a good hold is *lightness:* no weight to be thrown anywhere on either the lady or the man. Also, the bodies should not be too close—nor too distant; a close contact is objectionable to the lady, and a distant hold looks very ungainly. The correct distance between the chests is about the width of a hand.

Carriage of the Body

Many dancers are very good to dance with and yet are very ungainly to look at. It is very important to the beginner, therefore, to start right and to avoid bad habits, which are

difficult to alter afterwards. Although one's appearance may not add to, nor detract from, one's own enjoyment of dancing, yet it will certainly affect the class of partner you obtain, and so, indirectly, it *will* affect your enjoyment. I must confess myself that I prefer a partner who feels nice and looks nice to a partner who feels nice only: vanity, of course, but human!

Firstly, hold your body upright and straight, which does *not* mean hold it as stiff as a poker! The stiff dancer is very ugly, and the essential part of dancing is to be supple and look supple. Some ladies lean back, some men lean forward, some partners flop all over each other: avoid these very ugly and ungainly habits. I remember dancing with a girl—a very good dancer too—who always hung her head over my left shoulder, sometimes resting her chin upon it, and spent her time apparently examining the cut of my coat behind!

Talking of heads, if you are a lady please

do not move your head about or look over your shoulder to see when the bump is coming! If the bump *is* coming, let it. You *must* trust yourself absolutely to the steering of the man, and nothing annoys the man more than to see you do not, or apparently do not.

Lastly we come to the essentials, the legs, and let us hope Nature has given us springy, elastic and supple ones wherewith fully to enjoy the delights of dancing. *All* the various kinds of round dances should be danced the whole time on the ball of the foot, with the heel well raised off the ground. And I join issue at once with anyone who says that the Valse, One-Step, or Fox-Trot should be danced at any time on the flat foot. So many men do dance with flat feet—and nothing looks more ugly: it looks *dead*. Get *right up* on your feet, and your spirits and lightness will rise with you.

The legs themselves should be kept straight, except naturally when bending the

knee for a special motion that involves so doing. The lady's knees cannot be seen (at least, not according to *this* year's fashions: but you never know!) but the man's can be, and a man dancing with bent knees is a sorry spectacle.

General Hints

As brevity is the soul of wit, so is variety the soul of dancing. And this is where the man comes in, as all the iniative lies in his hands. It is, therefore, the business of the man to learn all the varieties of movements he can in each of the dances, or, if he likes, make them up himself. By taking the trouble to watch other couples at every dance he goes to a man can soon amass a heap of varieties, and can then delight his lady partner accordingly.

Having once learnt a dance the first thing to become adept at is, of course, to "reverse": this is always difficult to the

novice, but it only wants practice and sticking to—and perhaps a kindly hand once or twice to urge you round. To reverse is, of course, merely to do with your left foot exactly what you would otherwise do with your right foot, and vice versâ.

In your search for variety taboo absolutely all exaggerated movements or movements that will make you conspicuous. One must remember that the ball-room is not the stage, and anything in the nature of "showing off" is vulgar and bad taste. Dance with vim and spirit, but do not approximate to the "Whirling Dervishes" of Constantinople!

The perfect dancer must have, of course, a perfect sense of rhythm; you must not merely follow the music, you must be absolutely *with it*. And a point to note here, in passing, is that the full enjoyment of a dance is spoilt by talking to your partner. Do not think that it is incumbent on you to "make conversation" whilst dancing: reserve that for the "stairs"! If your partner talks

to you it is a sure sign that he (or she) is not really enjoying the dance, or he (or she) is a person not gifted with the true spirit of dancing. Anyone *can* dance and talk, but if you are talking your brain cannot be concentrated on the dance, and your lessened emotions lose the real enjoyment. If you are so fortunate as to be dancing with "the perfect dancer" you will instinctively feel that he (or she) does not want to talk, and you will spoil everything if you do.

It is always good to analyse in detail the things we do or the thoughts we think; only by such analysis can we make improvement, and it is not good to do or think anything blindly, not knowing the whys or wherefores. I've met quite a number of good dancers who really have no idea of the detail of what they are doing; they have "picked up" the dance in a rough-and-ready way. But such dancers will never be class A1. And never be taught by such dancers, because the essentials and A.B.C. of the dance are unknown to them,

and they will merely make you a rough-and-ready dancer too. If you want to test the ability of a dancer ask him to do the steps—say, of a valse—in *dead slow* time; all the detail can then be seen, and the dancer who slurs the detail when dancing to ordinary time, will be shown in his true colours.

In the above remarks I have analysed dancing in general and given such hints as I think may be useful to the would-be perfect dancer. Perhaps it will be useful if I now sum up in concise form the essentials, so that they will be the more impressed on the reader :—

1. *Perfect sense of rhythm.* This is "born, not made" unfortunately.
2. *Lightness.* This involves lightness on the feet, lightness in the touch, perfect balancing, and perfect timing with one another.
3. *Adaptability.* This applies to the lady only: she must respond absolutely to the slightest movement of the man.
4. *Leadership.* This applies to the man only: he must always move with decision; if his mind hesitates

the slightest fraction as to what movement he is going to make, his partner's responding movement will be confused.

5. *Variety.* This lies in the hands of the man. The more the variety, the more the enjoyment.

6. *Grace.* Hold yourself naturally and move naturally—abhor an affected or exaggerated pose. Look nice; after all, it *is* a duty we owe to the rest of the world.

THE VALSE

(See Diagrams, pages 57 and 59.)

THE Valse is the Queen of Dances, and, I think, always will be. It was first introduced into England in 1813, and, in spite of many competitors since then, it is still supreme. The step is pretty and, at the same time, simple; the movements are extremely graceful; and the rhythm of the music is perfect.

Learn the valse perfectly, and all other dances will be added unto you. And until you do know the valse do not try to learn any other dances.

The valse should be danced on the balls of the feet all the time, neither feet ever quite leaving the floor, but no weight being placed on either foot whilst it is in motion.

The chief point to note about the valse is that it must be *perfectly* smooth and unjolting. The slightest jump or jerk at any period of the movement spoils everything. It must all be one long continuous glide, rising *ever so slightly* to the swell of the music and, perhaps, with an infinitesimal swaying of the body. If a cup of tea were fastened on your head the tea should be unspilt.

THE HESITATION VALSE

(See Diagrams of Valse, pages 57 and 59.)

THE Hesitation Valse is a variety of the true valse that can very easily be performed once the valse is known. Defined in a nut-shell, the "Hesitation" is a halt on one foot (with the other foot suspended in the air) during the whole "1-2.3" of the beat of the music, *or* during the "2.3" only of every alternate "1-2.3." The ways of performing the "hesitation" are many and varied, and no way can be said to be more orthodox or correct than any other.

I will therefore describe two varieties. The first is as follows, and is the one I personally prefer.

Variety I

For Men.—Take one step forward with the left foot (to the whole beat "1-2.3" of the music), then a similar step forward with the right foot ("1-2.3"), rock backwards ("1-2·3"), rock forwards ("1-2.3), then continue valsing.

For Ladies.—Take one step backward with the right foot (to the whole beat "1-2.3" of the music), then a similar step backward with the left foot ("1-2.3"), rock forward ("1-2.3"), then continue valsing.

Variety II

The second variety of "hesitation" is as follows. It is the one most commonly seen in England and I have, therefore, chosen it for description.

For Men. Take the preliminary step forward with the left foot; then the first

"1-2.3" of the valse with the right foot; then commence the second "1-2.3" with the left foot, but, *instead of doing the* "2.3" *finish with the right foot*, remain halted on the left foot with the right foot suspended in the air. At the end of this second "1-2.3" carry on with the *right foot again* (stepping with it either forward or backward according as to whether you wish to advance, back or turn) and repeat the same movement again, *i.e.*, valse ("1-2.3"), step ("1")—and hesitate ("2.3"). It will be seen that the first step leading to the hesitation is always performed in this variety with the right foot; and that it is the *right foot always* that is suspended in the air during the hesitation.

For Ladies. Take the preliminary step backward with the right foot; then the first "1-2.3" of the valse with the left foot; then commence the second "1-2.3" with the right foot, but *instead of doing the* "2.3" *finish with the left foot*, remain halted on the right foot with the left foot suspended in the air. At the

end of this second "1-2.3" carry on with the *left foot again* (stepping with it either forward or backward according as to whether your partner wishes to advance, back or turn) and repeat the same movement again, *i.e.*, valse ("1-2.3"), step ("1")—and hesitate ("2.3"). It will be seen that the first step leading to the hesitation is always performed in this variety with the left foot; and that it is the *left foot always* that is suspended in the air during the hesitation.

THE LAME-DUCK VALSE

(See Diagrams, pages 61 and 63.)

THE Lame-Duck Valse has an ugly name, but is a very graceful dance to watch; it is also a very restful and fascinating dance to dance. It is danced to valse time, and owes its name to the fact that all the action taking the beat of the music is performed *with one foot only*—by the man with his left, and by the lady with her right—the other foot being merely a "sleeping partner" that travels along and only takes the weight of the body between the steps of the other foot. The only exception to this rule is when going straight—running forward—when both feet act equally and for the same beat of time.

Although called "Lame-Duck" the motion should by no means be lame; it should be

absolutely smooth and gliding, rising and falling to the swell of the music just like in a true valse.

In America the "Lame-Duck" is largely danced in preference to the true valse. I was in American waters for two years lately and hardly danced a true valse once—in fact, few of the ladies were capable of dancing it. This is a great pity, as the Americans, men and women, are, I think, the best ball-room dancers in the world, and if they neglect the valse, their dancing will deteriorate.

The "Lame-Duck" is best danced, and most suitable, when the music is over-quick for the true valse. It is also an admirable substitute at the end of an evening when one is getting tired, as the exertion expended is just about 50 per cent. less than the true valse entails.

The dance must be performed on the balls of the feet all the time, neither foot ever quite leaving the floor, but no weight being placed on either foot whilst it is in motion.

THE ONE-STEP

(See Diagrams, pages 65 and 67.)

THE One-Step is of American origin and is a very simple and easy dance to learn and to perform. It is very popular in these days, probably because there are so many people who cannot valse but who *do* fancy they can one-step! Of course, anyone *can* one-step after about five minutes' tuition, but there is a very great difference in this dance between the bad and the good.

Cultivate a smooth movement, and avoid bent knees; and dance with plenty of "go." The music is "march time" and is meant to be spirited and bright.

There are three different styles of dancing a One-Step, *i.e.*—.

1. With a stiff knee and a slight up-jerk each step.
2. Both feet on the ground the whole time, each step being a glide on the floor.
3. Foot just off the floor at each step, the steps being in the nature of a miniature leap from ball of the foot to ball of the foot.

The first cannot be recommended to the ordinary amateur; he is apt to make it look too stilted.

The second is the style usually seen in England; it is quite orthodox but rather wanting in "go."

The third is the usual American style, and is the one I personally give the preference to.

A judicious mixture of all three styles is perhaps the ideal; it is really a question of what sort of "mood" you are feeling in; if you are feeling awfully well and gay you will automatically adopt Style 3!

Avoid dipping the shoulders, rolling the body, and pump-handle action with the arms; such negroid actions are very unseemly. Do not turn the toes outward or inward—keep

them straight—and rise on the ball of the foot. Dance as a rule exactly opposite your partner; dancing at the side is out-of-date, except for certain variety movements which should be only occasionally performed and for short periods.

THE FOX-TROT

(See Diagrams, pages 69 and 71.)

THE Fox-Trot is an American importation that, I think, has come to stay. It is an admirable dance and has become very popular in England in the last few years, the movements being simple and suitable for a fast-moving and full ball-room, and the beat of the music being "catchy" and full of spirit.

The music is very similar to that of a One-Step, but slower, the beat being best thought of as "1-2" (one foot), "3-4" (other foot). It will be seen from the diagram that the dance is really a combination of movements—walking, running, gliding, and two-stepping—and not a distinct set of movements. The various movements should be performed at will, not in any given order and not any

given number of times. The diagram merely gives specimens of the best-known movements, and are placed in haphazard order.

Dance with a straight leg, keep on the ball of the foot the whole time, and move with vim and spirit.

DIAGRAMS

THE following diagrams are in the nature of an A.B.C., to illustrate to the absolute novice in the simplest possible manner the actual placing of the feet at each beat of the music. They make no pretence to be the finished article; you *must* learn to write the letters of the alphabet separately before you can string them together and make words. Stringing together, leaving out non-essentials, and adding "finish" is merely the result of practice. Learn the steps first and leave the smoothing down and polishing to the end. As an example of what I mean, it will be observed that the diagram of the valse shows the feet as on and off the ground: this has been done for simplicity of illustration and simplicity in following where the beat of the

music is. When you have grasped the step and start "polishing" you must keep both feet all the time on the ground. (See description of valse.)

If you will now stand up with the book in your hand, facing the top of the page, and start off with your feet as per diagram, you will, after perhaps a few false starts, find the movements easy to follow.

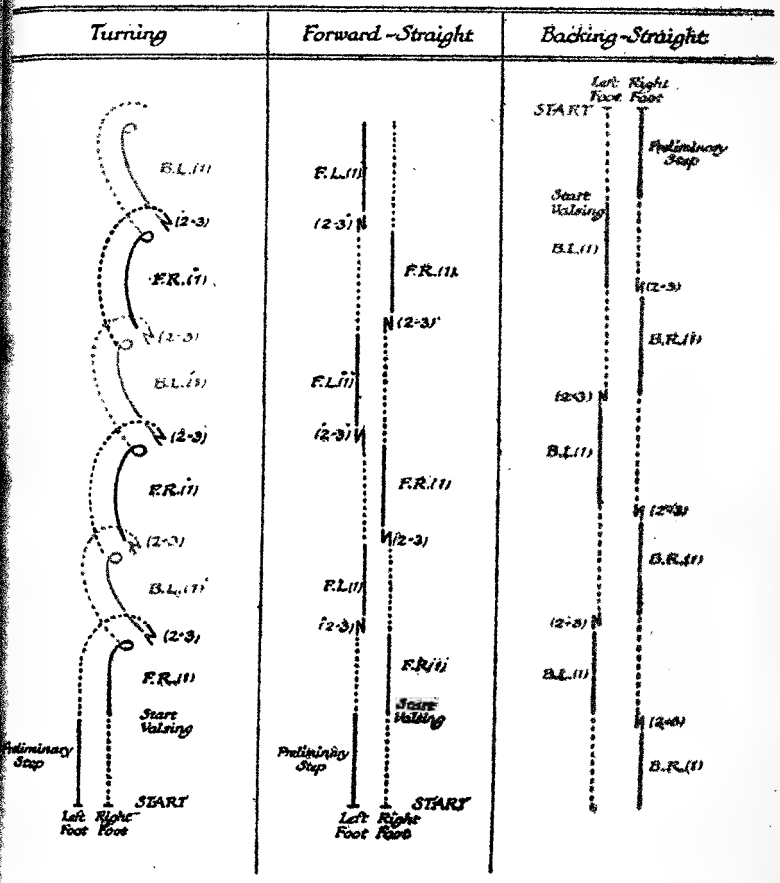
Having once mastered what the steps are you must then seal them in your memory and perform them without the book. My only advice here is "Festina lente": do not try to learn more than one dance at a time, and get that dance fixed in your mind and feet before you tackle the next one.

So far you should have had no music to bother you. It is much easier to learn any dance-steps at first without the music. But now you must complete your self-teaching. Get hold of a gramophone and turn on a tune of the dance you are learning—and fit in your steps thereto. This is, of course, the essential

finishing of the self-lesson, but the easiest part of all. You will find yourself falling into it quite naturally. My advice here is—use a gramophone in preference to some kind friend who may volunteer to play the piano for you. A pianist will probably not be in exact time, may go too fast or too slow to suit your standard of ability, and will probably end by flurrying and confusing you. A gramophone, on the other hand, is your humble servant, will play any speed you like—and will not get tired or lose its temper!

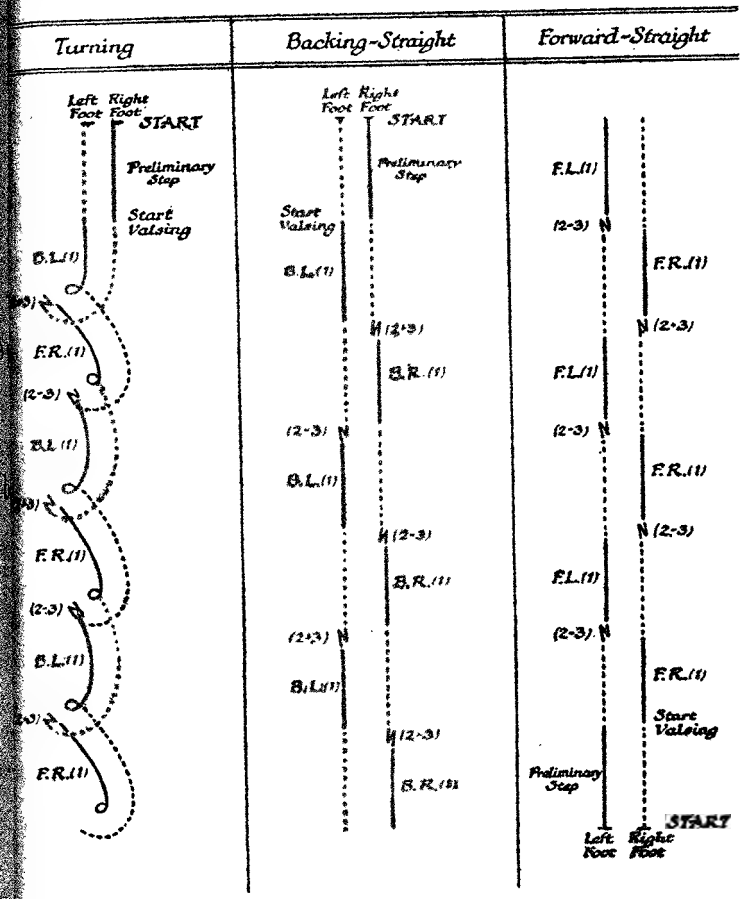
Valse (for Men)

Black line	= Going forward.
Red line	= Going backward.
..... or	= Foot off the ground (but see pa 53, para. 1).
O	= Turn on ball of foot.
N	= Rise and fall ("2-3" of the bea
F.R.	= Forward, right foot.
B.L.	= Back, left foot.
F.L.	= Forward, left foot.
B.R.	= Back, right foot.


Turning
Forward—Straight
Backing—Straight
START
Left Foot
Right Foot
Preliminary Step
Start Valsing
B.L.(1)
(2-3)
F.R.(1)
F.L.(1)
B.R.(1)

Valse (for Ladies)

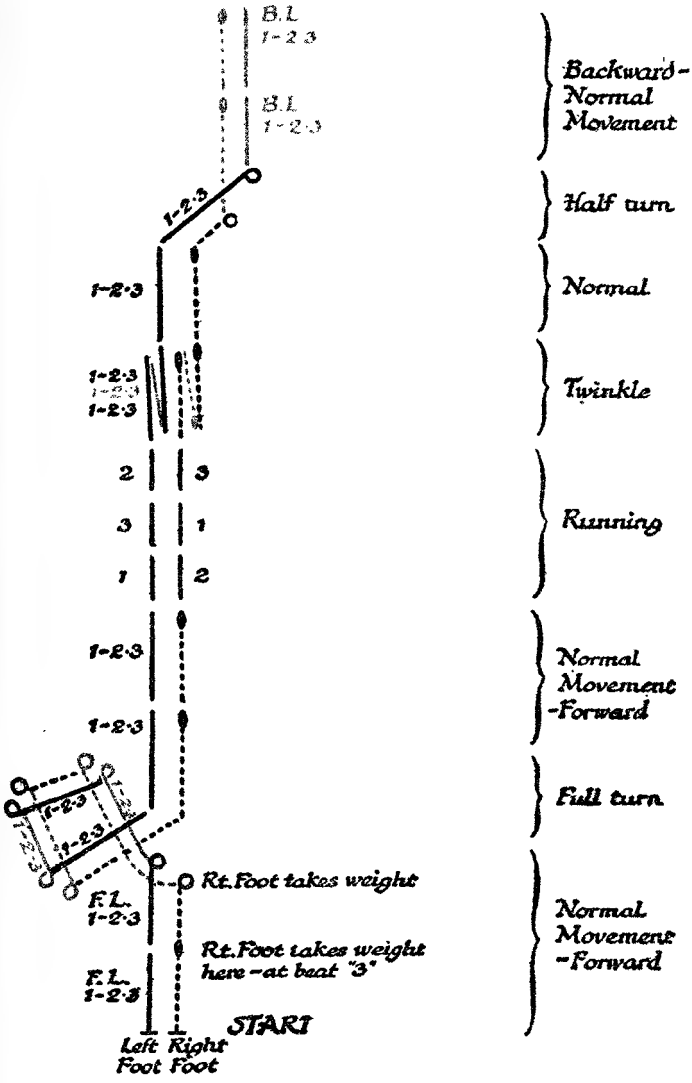
Red line	= Going backward.
Black line	= Going forward.
..... or	= Foot off the ground (but see pa 53, para. 1).
O	= Turn on ball of foot.
N	= Rise and fall ("2-3" of the bea
B.L.	= Back, left foot.
F.R.	= Forward, right foot.
B.R.	= Back, right foot.
F.L.	= Forward, left foot.


Turning
Left Foot
Right Foot
START
Preliminary Step
Start Valsing
B.L.(1)
F.R.(1)
(2-3)
B.L.(1)
F.R.(1)
(2-3)
B.L.(1)
F.R.(1)
Backing-Straight
Left Foot
Right Foot
START
Preliminary Step
Start Valsing
B.L.(1)
(2-3)
B.R.(1)
(2-3)
B.L.(1)
(2-3)
B.R.(1)
(2-3)
B.L.(1)
(2-3)
B.R.(1)
Forward-Straight
F.L.(1)
(2-3)
F.R.(1)
(2-3)
F.L.(1)
(2-3)
F.R.(1)
(2-3)
F.L.(1)
(2-3)
F.R.(1)
Start Valsing
Preliminary Step
START
Left Foot
Right Foot

Lame-Duck Valse (for Men)

Black line	= Going forward.
Red line	= Going backward.
..... or.....	= Foot off ground (but see page para. 1).
O	= Turn on ball of foot.
F.L.	= Forward, left foot.
B.L.	= Backward, left foot.
1 or 1	= Right foot takes weight of b (at beat " 3 " of the music)

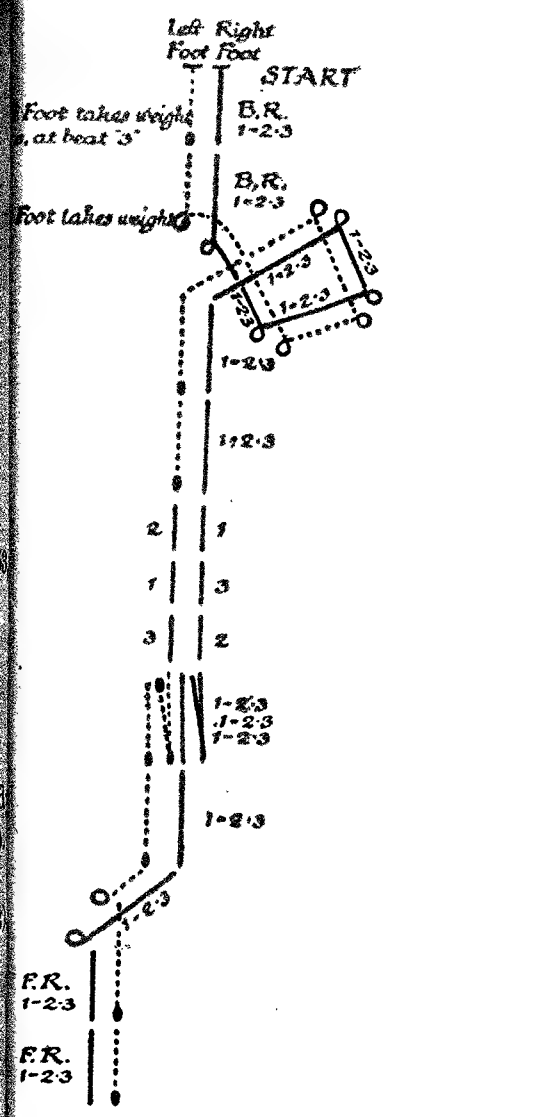
N.B.—*All* the action is on left foot (except when runni
The right foot is a travelling companion and weight-taker only.


B.L
1-2-3
B.L
1-2-3
Backward-
Normal
Movement
1-2-3
Half turn
1-2-3
Normal
1-2-3
1-2-3
Twinkle
2
3
Running
3
1
1
2
1-2-3
Normal
Movement
-Forward
1-2-3
Full turn
1-2-3
1-2-3
Rt. Foot takes weight
F.L.
1-2-3
Rt. Foot takes weight
here - at beat "3"
Normal
Movement
-Forward
F.L.
1-2-3
START
Left
Foot
Right
Foot

Lame-Duck Valse (for Ladies)

Red Line	= Going backward.
Black Line	= Going forward.
..... or	= Foot off ground (but see page 53, para. 1).
O	= Turn on ball of foot.
B.R.	= Backward, right foot.
F.R.	= Forward, right foot.
1 or 1	= Left foot takes weight of body (at beat "3" of the music).

N.B.—*All* the action is on right foot (except when running). The left foot is a travelling companion and weight-taker only.


Left Foot
Right Foot
START
Foot takes weight at beat '3'
B.R.
1-2-3
B.R.
1-2-3
Foot takes weight
1-2-3
1-2-3
1-2-3
1-2-3
1-2-3
1-2-3
2 1
1 3
3 2
1-2-3
1-2-3
1-2-3
1-2-3
1-2-3
F.R.
1-2-3
F.R.
1-2-3
Normal Movement - Backward
Full turn
Normal Movement - Backward
Running
Twinkle
Normal
Half turn
Normal Movement - Forward

One-Step (for Men)

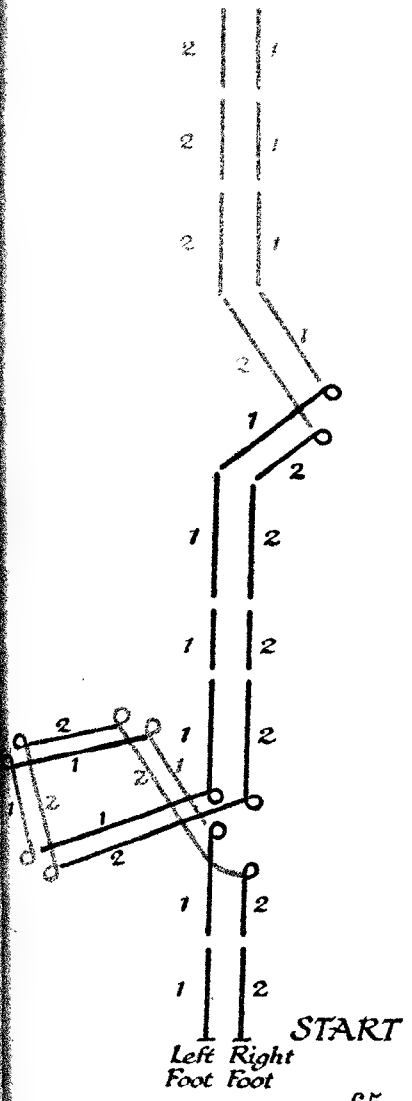
Black line = Going forward.

Red line = Going backward.

O = Turn on ball of foot.

The music is "March Time"—the "beat" being "1-2," "1-2".....

"1" is left foot. "2" is right foot.


Normal Movement - Backward
Half turn
Normal Movement - Forward
Full turn
Normal Movement - Starting
START
Left Foot
Right Foot

One-Step (for Ladies)

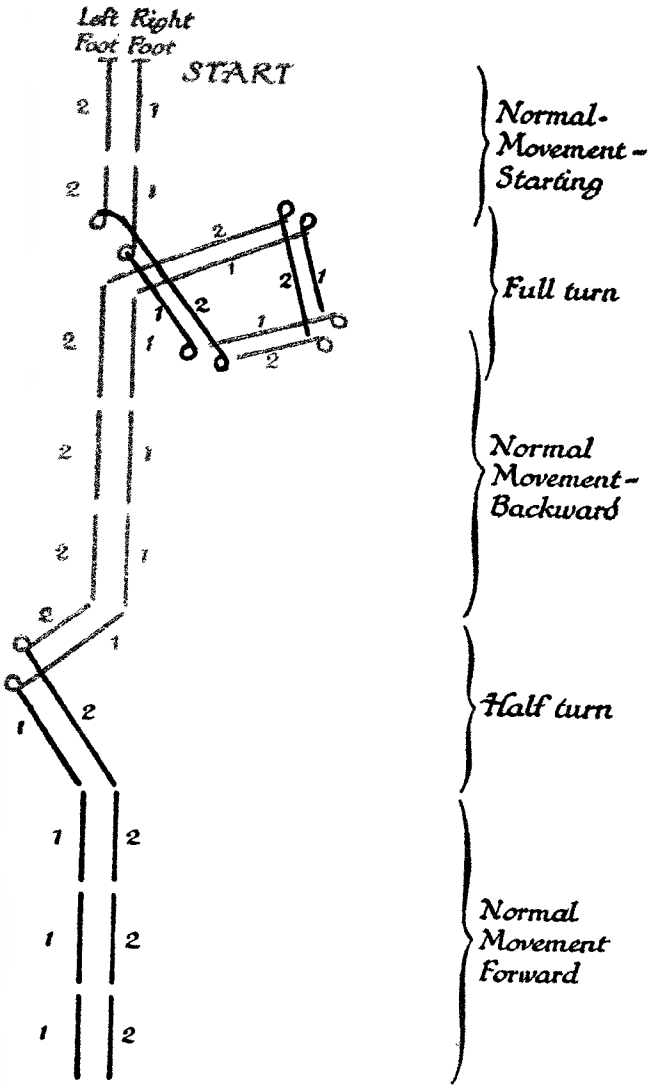
Red line = Going backward.

Black line = Going forward.

O = Turn on ball of foot.

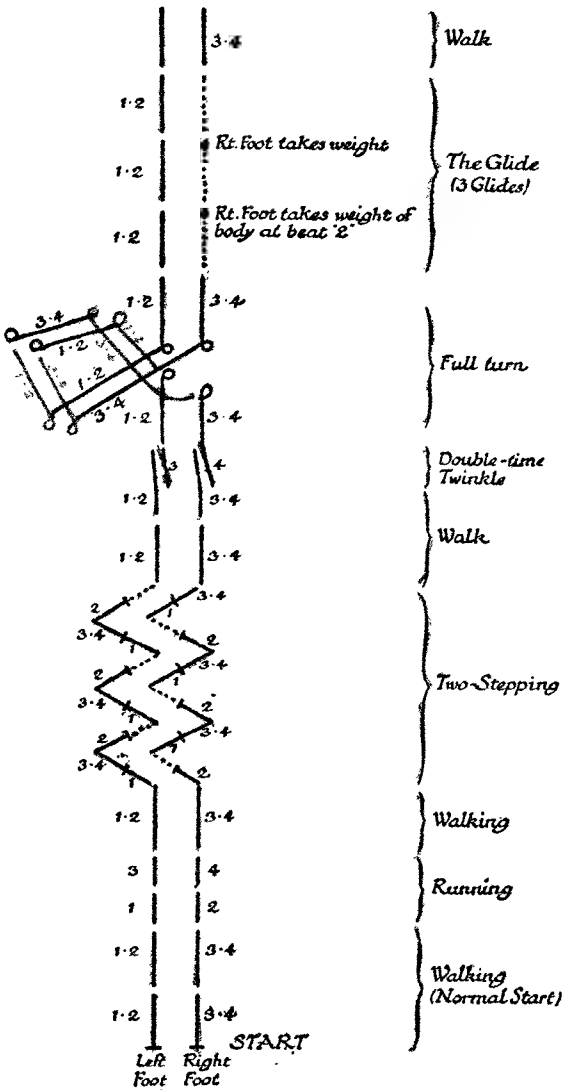
The music is "March Time"—the "beat" being "1-2," "1-2" .....

"1" is right foot. "2" is left foot.


Left Foot
Right Foot
START
Normal-Movement-Starting
Full turn
Normal Movement-Backward
Half turn
Normal Movement Forward

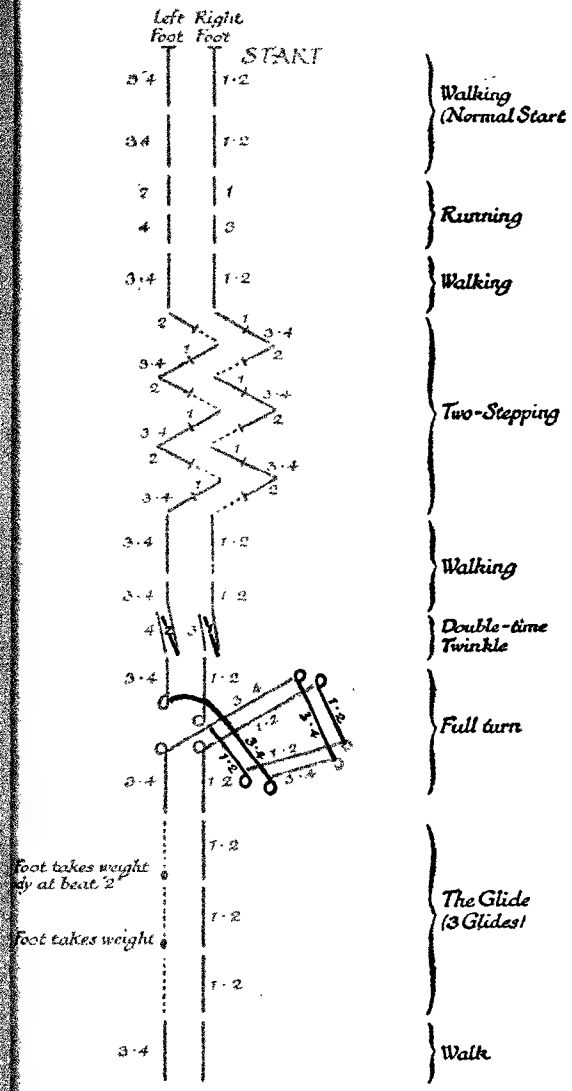
Fox-Trot (for Men)

Black line	= Going forward.
Red line	= Going backward.
.....	= Foot off the ground.
O	= Turn on ball of foot.


3·4
Walk
1·2
Rt. foot takes weight
1·2
The Glide
(3 Glides)
Rt. foot takes weight of body at beat '2'
1·2
3·4
3·4
1·2
1·2
1·2
3·4
3·4
Full turn
3·4
1·2
3·4
3
4
Double-time Twinkle
1·2
3·4
Walk
1·2
3·4
3·4
2
1
3·4
2
1
3·4
2
1
3·4
2
1
3·4
2
1
3·4
Two-Stepping
1·2
3·4
Walking
3
4
Running
1
2
1·2
3·4
Walking
(Normal Start)
1·2
3·4
START
Left Foot
Right Foot

Fox-Trot (for Ladies).

Red line	= Going backward.
Black line	= Going forward.
.....	= Foot off the ground.
O	= Turn on ball of foot.


Left Foot
Right Foot
START
3·4
1·2
Walking (Normal Start
3·4
1·2
2
1
Running
4
3
3·4
1·2
Walking
Two-Stepping
3·4
1·2
Walking
3·4
1·2
4
3
Double-time Twinkle
3·4
1·2
Full turn
3·4
1·2
1·2
Foot takes weight
dy at beat '2'
1·2
Foot takes weight
1·2
The Glide (3 Glides)
3·4
Walk

THE LANCERS

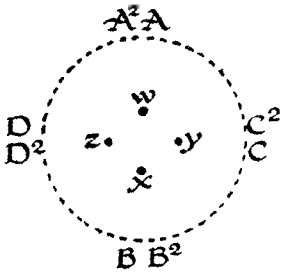
THE Lancers can be danced with any number of couples so long as there are the same number *facing one another*. Eight couples is perhaps the most usual number; sometimes there is one couple only at top and bottom, and two at each side. The greater the number the more complicated it becomes, so I will take a group of four couples as the most easy to learn the movements from and follow the illustrations.

The details of the movements will be found to vary in different ball-rooms, but the main movements will always be the same.

The following first position diagram gives the position of the group at the commencement of all the figures. A = man; A^2 = lady: and so on. w, x, y, z, are points of position only. The dotted line is the group circle. It will facilitate following the movements in the various figures if the reader will

copy this first position diagram on to a piece of paper and keep it before him whilst reading the following pages.

First Position Diagram.



The couples are facing inwards, the lady standing on the right side of the man.

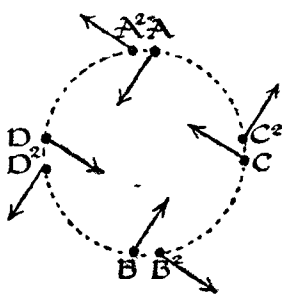
The orchestra will first play a few introductory bars of music, during which bow to your partner first and then bow to your corner neighbour.

The first figure will then commence.

First Figure

1. Couple AA², holding hands, advance to w (4 steps).
   Couple BB², holding hands, advance to x (4 steps).

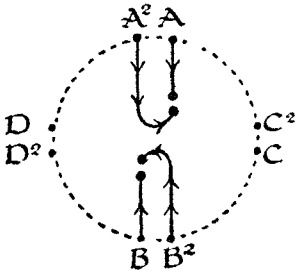
2. Couples AA^2, and BB^2 back to original positions.
3. AA^2, holding hands, cross to BB^2 position, splitting BB^2 couple en route, and face round on arrival.
   BB^2, holding hands, cross to AA^2 position, parting hands as they allow AA^2, to pass through them.
4. AA^2 advance to x. BB^2 advance to w.
5. AA^2 and BB^2 back to position from which movement (4) started.
6. AA^2 and BB^2 cross to their original positions, this time Couple BB^2 passing through Couple AA^2. Finish in position from which movement (1) started, and face round.
7. A faces C^2, C faces B^2, B faces D^2, D faces A^2, and all persons walk four steps to right.



8. Ditto, four steps to left.
9. Each man takes the lady he is facing, dances with her to her position, and returns to his own.
10 to 18. Same movements as above movements (1) to (9), but started this time by Couples CC^2 and DD^2.

Second Figure

1. AA^2 (man's right hand holding lady's right hand) advance to w.
   BB^2—ditto—to x.
2. AA^2 and BB^2 back to original positions.
3. AA^2 advance to w, A there turning his partner round to face him.
   BB^2 advance to x, B there turning his partner round to face him.

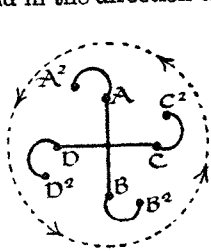


4. A, A^2, B, B^2, walk four steps to right.
5. Ditto, four steps to left.
6. A takes A^2, B takes B^2, and they dance to their original positions.
7. A takes hand of C^2, C hand of B^2, and so on all round, and all advance in a ring, holding hands, to centre.
8. All back together, still holding hands, to position circle.
9. Each man takes his partner and dances her round till the music stops, finishing in correct position.

10 to 18. Same movements as above movements (1) to (9), but started this time by Couples CC^2 and DD^2.

Third Figure

1. Each man takes the right hand of his partner, and all advance to centre.
2. Men back to position circle, leaving ladies in centre.
3. Men join hands and advance in a ring, the ladies passing under their arms to outside, where they then place their hands on the men's arms.
4. Whole group gallops round in the circle formed to the left.
5. Ditto, to right, finishing in original positions.
6. Each man advances to centre, turns round, and bows to his partner.
7. A and B join left hands, C and D join left hands passing their arms over those of AB. A places his right arm round the waist of A^2, and the other men ditto to their partners. The whole group then gallops round in the direction they are facing.

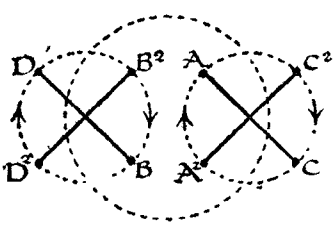


8. Ditto, galloping round backwards, *i.e.*, in reverse direction.

9. Each man takes his partner and dances with her to their original position.

Fourth Figure. ("Visiting")

1. Couple AA^2 walk to Couple DD^2 and bow.
   Couple BB^2 walk to Couple CC^2 and bow.
2. Couple AA^2 proceed round to Couple CC^2 and bow.
   Couple BB^2 proceed round to Couple DD^2 and bow.
3. A and C join right hands, A^2 and C^2 join right hands crossing their arms over the men's, and the group turns round, right to left, four steps.
   (Couples BB^2 and DD^2 performing same movement.)



4. Reverse movement, *i.e.*, join left hands, and turn opposite way.
5. Reverse movement again, this time the men joining *both* hands, and ladies both hands, and all turning round to left.
6. Reverse (5), *i.e.*, turn to right.
7. Each man takes his partner and dances with her to original position.

8 to 14. Exactly the same movements as above movements (1) to (7), but AA^2 walking this time to CC^2, and BB^2 to DD^2.

15 to 28. Exactly the same movements as above movements (1) to (14), but Couples CC^2 and DD^2 doing the visiting, Couples AA^2 and BB^2 being the visited.

Fifth Figure

1. "Grand Chain."—Each man turns to his partner, takes her right hand in his right, and walks to right round the circle. Ladies walk to left. As each man meets each lady he takes her hand with the hand that is not holding the hand of the lady he has just passed.

   When the man comes to his partner again, the first time round, he bows—and proceeds. The second time he comes to her he bows—and stops. Each couple should then be in their original position.

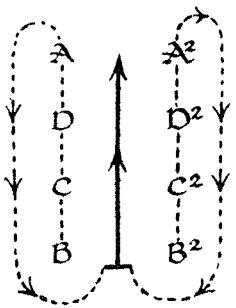
2. Couple AA^2 walk round inside of group and finish in their original position, *facing outwards.*

   The other couples, who have been standing fast, *then* fall in behind AA^2—DD^2 first, then CC^2—and BB^2 are in position without moving at all.

3. Men move to right, passing behind their partners, and stop.

   Ladies move to left at the same time, passing in front of their partners, and stop.

4. Men move to left, ladies to right, passing each other as at (3).
5. The column of men, led by A, then circle round to left and walk up centre, finishing as started.
   The column of ladies, led by A^2, at the same time circle round to right and walk up centre, finishing as started.
   During the walk up centre each man takes his partner's hand as he meets the opposite column, and they walk up as a pair.
   At finish, leave go hands, and columns face.



6. Men inter-lock arms, and men's column gallops side-ways to right.
   Ladies, at the same time, inter-lock arms, and ladies' column gallops side-ways to left.
7. Ditto, reverse direction.
8. Each man then takes his partner and dances with her to original position.
9. Grand Chain again (as in movement 1).

10 to 17. Same as above movements (1) to (8) except that Couple BB^2 do the leading.

18. Grand Chain again.

19 to 26. Same as above movements (1) to (8) except that Couple DD^2 do the leading.

27. Grand Chain again.

28 to 35. Same as above movements (1) to (8) except that Couple CC^2 do the leading.

36. Grand Chain again.

LATEST VARIETY STEPS

THE preceding chapters of this book describe the groundwork movements of the dances of to-day that it is considered will live for several more seasons. New Variety Steps are, however, being constantly introduced, and these must be known by the ambitious dancer who wishes to be "up-to-date."

My advice to the reader is not to perform the "new" movements continuously to the total exclusion of the "old" ones. Use a judicious mixture. Fashions come and fashions go, but they move in a circle and the "old" movements will soon become the "new" again. Dance all your dances with all the variety you know of, and avoid monotony.

I will now describe the latest variety steps

and movements which are the fashion of this actual moment.

"Three-Step" (or "Straight Jazz") and allied movements

The movements described under this heading are performed to valse, one-step, or fox-trot music. The tendency at this moment is to perform these movements every time and all the time, to the total exclusion of the true valse and all the original movements of the other dances. This tendency is to be regretted; it is of course a godsend to the indifferent dancer—but very monotonous to onlookers.

In dancing the steps—"two short, one long"—the legs should be quite straight for the two shorts, the knees being slightly flexed for the long. The feet should be lifted off the ground between each step—not glided.

In performing the "Pivot," a distinct rise

and fall of the body should be obtained by rising slightly on the ball of the pivoting foot and landing flat on the other foot. The Pivot should be a half-circle only, two pivots in succession being the most comfortable; four in succession are done occasionally. The chief point to note is that, if you start pivoting on, say, the left foot, each succeeding pivot should be on the left foot; the pivoting should *not* be done on first left foot and then right foot.

The "Corté" is a very suitable finish to the Pivot, the movements being done in direct sequence.

In performing the Corté, remember that the movement should be in a straight line, no side-step being contained in it. A "Rock" —forwards and backwards once—can suitably follow the Corté at any time.

We will now proceed to the actual movements. I will describe them as for a Man. If a Lady is reading these pages please substitute "left" for "right," "right" for

"left," "backward" for "forward," "forward" for "backward"—and the details are then as for a lady.

START with left foot, one very short step forward.
then right ,, ,, ,, ,, ,, ,,
,, left ,, ,, long . . . ,, ,,
,, right ,, ,, very short ,, ,,
,, left ,, ,, ,, ,, ,, ,,
,, right ,, ,, long . . . ,, ,,

Repeat, ad. lib.

At Corners (*i.e.*, to turn) close right foot to left, and step back long with left, following with the two short steps.

Occasionally,—Pivot.

Occasionally,—Side-Step.

Occasionally,—Corté.

The "Pivot" is performed as follows:—

Close right foot to left. Then step out with left foot rather round your partner's feet towards right, pivoting (left to right) a half-circle on the ball of the foot as it touches the floor, and finishing the pivot by landing *flat* on the right foot.

The Corté is performed as follows:—

Step with right foot one step forward. Then bring left foot just in front of right foot, place it on ground (weight of body still on right foot) and give slight twist to body towards right and back again. Then swing left foot back a step behind right,—coming down flat with it and then slightly rising on it,—the

right leg meanwhile being held forward, heel just off the ground.

The Side-Step is performed as follows:—

Left foot step to left side.
Bring right foot to it.
Left foot step to left side.
Bright right foot to it, clicking left heel.
—Then, same movement to right.

} Facing partner.

or

Left foot step forward.
Bring right foot to it.
Left foot step forward.
Bring right foot to it, clicking left heel.
Right foot back a step.
Bring left foot back to it, clicking right heel.
—Then, repeat.

} You and partner both facing down room.

"Tango Valse"

The only other new variety movement of any consequence at the present moment is the "Tango Valse." The movements are not so commonly seen as those of the "Three-Step;" but the dance must be included in the present-day fashions and must be known by the would-be "up-to-dates."

The dance is performed to valse music. The movements are as follows :—

For Man :

Start with left foot, one long step forward.
then right „ „ „ „ „
„ left „ „ short „ „
„ right „ „ „ „ „
„ left „ „ „ „ „
„ right „ „ short side-step to right.
Proceed with „ „ „ long step forward.
then left „ „ „ „ „
„ right „ „ short „ „
„ left „ „ „ „ „
„ right „ „ „ „ „
„ left „ „ short side-step to left.
Proceed with „ „ „ long step forward.
then right „ forward, and perform half Hesitation Valse turn to right.
then right „ backward, and perform half Hesitation Valse turn to left.
Then perform full Valse turn (two movements).
Then—Corté.

For Lady :

In the above description substitute "right" for "left," "left" for "right," "backward" for "forward," "forward" for "backward"—and the details are correct for a lady.

3477-3